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# Student Ensemble: Symphonic Band

Daniel A. Belongia, Conductor

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**Illinois State University  
College of Fine Arts  
School of Music**

# Symphonic Band

Daniel A. Belongia, *Conductor*

**Center for the Performing Arts  
Sunday Afternoon  
October 7, 2012  
3:00 PM**

**This is the twentieth program of the 2012–2013 season.**

***Program***

Ralph Vaughan Williams    ***FLOURISH FOR WIND BAND*** (1939)  
(1872 - 1958)

Malcolm Arnold    ***PRELUDE, SICILIANO, AND RONDO*** (1963/1979)  
(1921 - 2006)  
Arranged by John Paynter

PRELUDE  
SICILIANO  
RONDO

Gustav Holst    ***FIRST SUITE IN Eb*** (1909)  
(1874-1934)

CHACONNE  
INTERMEZZO  
MARCH

***~Intermission~***

Travis Cross    ***SHORT ESSAY*** (2003/2009)  
(born 1976)

Steve Danyew    ***GOODNIGHT, GOODNIGHT*** (2008)  
(born 1978)

Ryan George    ***RIFF RAFF*** (2012)  
(born 1978)

***Program Notes***

**Ralph Vaughan Williams** (1872 - 1958) spent two years between school and university in musical study at the Royal College of Music. After earning a degree at Cambridge, he returned to the Royal College in London for further study, and then visited Germany, where he heard the Wagnerian music dramas and stayed to study with Max Bruch. He returned to England to receive a doctorate in music at Cambridge. With his friend, Gustav Holst, Vaughan Williams cut the ties that had bound English music to Germany and Italy. Instead of looking for good models on the Continent, these two young Englishmen decided to seek them at home in England's own past.

***Flourish for Wind Band*** premiered in London on April 1, 1939 as an overture to the pageant "Music and the People". Morale in England was low during the Depression. Edward VIII created a scandal by giving up the throne to marry a twice-divorced American, and his brother, George VI, took over as monarch in 1936. Germany threatened to take over Europe and the British Isles. Unfortunately, much British music written in this period alienated listeners. A few months before World War II a musical celebration was held to lift the spirits of the English. Although the April 1st date had previously commemorated King Edward's coronation, this celebration was in honor of music and the people and not intended for aristocrats and royalty. *Flourish for Wind Band* premiered at the celebration but was not heard again until the 1970's. Even after its publication, the piece was not mentioned in sources listing the complete works of Vaughan Williams. Other band works of Vaughan Williams include *English Folk Song Suite*, *Sea Songs*, and *Toccata Marziale*. Each work is considered a classic in the band repertoire, and all are staples of quality band programs.

**Malcolm Arnold** created for himself a significant and somewhat unique position in contemporary British music. At a time when much new music was foreboding or despairing, his optimistic outlook and high spirits were welcomed. He was born in Northampton, a town with considerable musical tradition, and studied at the Royal College of Music, where he would later return as an instructor. His list of works includes nine symphonies, twenty concertos, chamber music, five ballets, and music for several films; he received an Oscar for his music for the 1958 film, *Bridge on the River Kwai*. His suites of English, Scottish, and Cornish dances are hallmarks of his repertoire. He served many years as principal trumpet player in the London Philharmonic Orchestra.

Originally composed for the standard British all-brass band and entitled *Little Suite for Brass*, Op. 80, this 1979 arrangement by John P. Paynter brings its beautiful character and melodies to wind ensembles under the title ***Prelude, Siciliano, and Rondo***. All three movements are written in short, clear five-part song forms, reflecting Malcolm Arnold's interest in folk songs and dances. The *Prelude* begins in a fanfare style and evolves through changing keys and themes; it slowly resolves into a quiet *cantabile* ending. The *Siciliano* is true to the character of its lilting and graceful namesake Sicilian dance; solo instruments

carry the melody as brass and woodwinds provide contrasting textures. True in style, the rollicking *Rondo* explodes with the prominent theme that reappears again and again in alternation with contrasting themes.

One of England's most prominent composers, **Gustav Holst** (1874 - 1934), was also a professional trombonist, teacher, and organist. His music includes operas, ballets, symphonies, chamber music, and songs. During the First World War, he was placed in command of all English Army Bands, organizing music among the troops under the Y.M.C.A. Army and Education program. He continued his teaching as musical director at the St. Paul's Girls' School in the Hammersmith borough of London. His *First Suite in E-Flat*, *Second Suite in F*, and *Hammersmith* are hallmarks in the repertoire for wind ensemble; his orchestral suite, *The Planets*, is a component of the canonic repertoire of the symphony orchestra.

Written in 1909, the *Suite in E-Flat* is generally regarded as a cornerstone work for concert band and is one of the few band originals that has been transcribed for symphony orchestra. The opening theme of the *Chaconne* is repeated by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement, the principal theme is inverted for several repetitions. The *Intermezzo* is based on a variation of the *Chaconne* theme, presented first in an agitated style, then in a *cantabile* mood, the two styles alternating throughout the movement with remarkable and deceptively simple-sounding counterpoint that is as charming as it is masterful. The *March* is introduced by a British band quick-march pulse from the brass and followed by Holst's *Land of Hope and Glory* version of the *Chaconne* theme in the great *sostenuto* tradition of the singing chorus. Eventually, the two themes are combined in a thrilling counterpoint leading to the *coda* with a dynamic marking of *ffff*!

**Travis J. Cross** is an assistant professor of music at Virginia Tech University, where he conducts the Symphonic Wind Ensemble and teaches courses in conducting. He completed doctoral coursework at Northwestern University in Evanston, Ill., where he studied with Mallory Thompson. He previously earned the Bachelor of Music degree cum laude in vocal and instrumental music education from St. Olaf College in Northfield, Minn., and the Master of Music degree in conducting from Northwestern.

Cross taught for four years at Edina (Minn.) High School, where he conducted two concert bands and oversaw the marching band program. In 2004, he was selected to participate in the inaugural Young Conductor/Mentor Project sponsored by the National Band Association. The same year he received the Distinguished Young Band Director Award from the American School Band Directors Association of Minnesota. From 2001–2003, Cross served a two-year

term as the recent graduate on the St. Olaf College Board of Regents. In 2006, he was named a Jacob K. Javits Fellow by the United States Department of Education. He currently serves as national vice president for professional relations for Kappa Kappa Psi, the national honorary band fraternity.

Cross contributed a chapter to volume four of *Composers on Composing for Band*, available from GIA Publications. His original works and arrangements for band, choir, and orchestra are published by Boosey & Hawkes, Daehn Publications, and Theodore Music.

Note from the composer:

An essay is generally defined as a short and somewhat informal composition on a single subject. To that end, my *Short Essay* for symphonic wind ensemble lasts only four minutes and concerns the inception and development of one musical theme.

*Short Essay* was commissioned by the St. Ambrose University Symphonic Band, Andrew Mast, conductor. The title also refers to the initials prominently used in the university web address, *sau.edu*. Trust me – just say the first two letters really fast, and you’ll get it. *Short Essay* was premiered at St. Ambrose University in Davenport, Iowa, on May 2, 2003, with the composer conducting.

*Steve Danyew’s* music has been hailed as “startlingly beautiful” and “undeniably well crafted and communicative” by the Miami Herald, and has been praised as possessing “sensitivity, skill and tremendous sophistication” by the Kansas City Independent.

Danyew is the recipient of numerous national and international awards, including prizes from organizations including BMI, ASCAP, CBDNA, Ithaca College, Delaware Valley Chorale, Keene State College, Octarium, Society of Composers, Austin Peay State University, Shoreline Chorale, Hot Springs Concert Band, and more.

Acclaimed choral ensemble Octarium recently released “On Green Mountains” in their CD recording entitled “Modern Masters,” which also features the works of Morten Lauridsen, Libby Larsen, Steven Stucky, Eric Whitacre and more. After a CD release performance, the Kansas City Independent wrote: “The piece that stood out most on this program was the dazzling On Green Mountains by Steve Danyew...a seven-minute gem of sensitivity, skill and tremendous sophistication, fully worthy to appear on a program of the best living American choral composers.”

Steve received a B.M. cum laude, Pi Kappa Lambda from the Frost School of Music at the University of Miami and holds an M.M. in Composition and

Certificate in Arts Leadership from the Eastman School of Music. Additionally, Danyew has served as a Composer Fellow at the Yale Summer Music School with Martin Bresnick, and as a Composer Fellow at the Composers Conference in Wellesley, MA with Mario Davidovsky. Danyew has presented lectures and presentations on his music at the Eastman School of Music, Clarke University, Keene State College, and at venues in Miami (FL), Coral Gables (FL), West Palm Beach (FL), Westminster (MA), Kansas City (KS), and Lawrence (KS).

Note by the composer:

Goodnight, Goodnight is a transcription of a choral work of mine that I decided to set for symphonic winds. When working on the transcription, I added some new elements to the piece, making the wind version its very own.

**Goodnight, Goodnight** by Ashley Garofalo

Sun sets low beneath the sky  
Leaves all in golden state  
Stars glow at edge of twilight  
And here I stay, your words await

Goodnight, Goodnight

Sky a shade of midnight blue  
Moon in its glowing fate  
The world at peace is a calming view  
And here I stay, your words await

Goodnight, Goodnight

Distance leaves us far apart  
So at midnight if I may  
Wish upon the brightest star  
And hear your voice so softly say

Goodnight, Goodnight

**Ryan George** currently lives in Austin, Texas where he is active as an arranger and composer. His work has been performed throughout the United States and in Europe.

Since completing his first commission for middle school band in the fall of 2007, his music has received performances at the American Bandmasters

Association convention, the MidEurope festival in Schladming Austria, the Georgia Music Educators Association convention, the Interlochen Arts Academy, and the University of Georgia "JanFest".

Ryan graduated from the University of Kentucky with a degree in music education, and his professional affiliations include ASCAP, the American Composer's Forum, and TMEA.

Note by the composer:

**Riff Raff** was born out of a recently renewed interest in post-war jazz and big-band. The works of composers and arrangers like Kenton, Riddle, Graettinger, Ellington, and even the jazz-inspired sounds in some of Bernstein's symphonic music conjure up images (in my mind anyway) of the "urban rebel" found within mid-century American pop culture. This idea of the brooding lone figure who forges through life on their own terms can be found in some of the fictional film characters played by James Dean and Marlon Brando or in the hard-boiled detectives and heroes within pulp novels and film noir. What I find interesting about these character's is the double-persona that they usually possess. On one hand they exude an über-cool toughness and an "I don't care what the world thinks" bravado. Yet internally there is often a conflicted and troubled soul in need of redemption.

### ***Upcoming Illinois State University Band Events***

|   |                       |         |                   |
|---|-----------------------|---------|-------------------|
| <i>Chamber Winds</i>                      | Monday, October 8     | 8PM     | Kemp              |
| <i>Band Day</i>                           | Saturday, October 27  | All Day | Hancock Stadium   |
| <i>University Band and Symphonic Band</i> | Friday, November 9    | 8PM     | CPA               |
| <i>Symphonic Winds</i>                    | Sunday, November 11   | 3PM     | CPA               |
| <i>Chamber Winds</i>                      | Monday, November 12   | 8PM     | Kemp Recital Hall |
| <i>Wind Symphony</i>                      | Thursday, November 15 | 8PM     | CPA               |



## *Symphonic Band Personnel*

### ***Flute and Piccolo***

Meghan Rich  
Kalie Grable  
Sara Reis  
Jamie Kennett  
Jen Jones  
Carly Piland  
Brenna Martin  
Tamara Grindley  
Alicia Sandridge

### ***Oboe and English Horn***

Jenna Blayney  
Linnea Couture  
Bridget Gondek  
Sam Dosek  
Terri Roger  
Brody Felix  
Lisa Beymer

### ***E♭ Clarinet***

Mallory Webber

### ***B♭ Clarinet***

Alexandra Armellino  
Elizabeth Rennwanz  
Catherine Wieland  
Andy Lucas  
Brian Do  
Mallory Webber  
Rebecca Gorz  
Allison Kreps  
Caitlin Sawyer  
Maria Mathine  
Breana Brown  
Caroline Shaw  
Matthew Bactat

### ***Bass and Contra Bass Clarinets***

Brandice Thompkins  
Katie Sobkoviak  
Brenda Dratnol  
Kyle Lawell

### ***Bassoon***

Samantha DeCarlo  
Kaitie Spitler  
Saran Sailer  
Amanda Clement

### ***Saxophones***

Pat Kelly  
Mike Basile  
Jeff Blinks  
Katie Elsen  
Alex Pantazi  
Tyler Gunther  
Cody Barnett  
Adam Unnerstall

### ***Horn***

Tyler Sutton  
Justin Johnson  
Emily Wolski  
Meagan Vassel  
Sarah Williams  
Emily Mullin  
Gregory Sorrell  
Monica Gunther  
Conner Bowman

### ***Trumpet and Cornet***

Tristan Burgman  
Drew Torbert  
Vinnny Olsauskas  
Dominic Fortino  
Wes Brabeck  
Josh Andrews  
Spencer Kibbler  
Anthony Greer  
Seth Reiker

### ***Trombone and Bass***

#### ***Trombone***

Jordon Harris  
Jordan Harvey  
Jonathan Sabin  
Tom Flynn  
Logan Hammel  
Cameron Kotovsky  
Bob Hopman  
Grant Unnerstall

### ***Euphonium***

Sara Sneyd  
Morgan McWethy  
Nathan Seals  
Joshua Damore  
Paige Meisenheimer  
Derek Carter

### ***Tuba***

Steve Reid  
Eric Ferguson  
Tom Conard  
Mitch Thermos

### ***Percussion***

Scott Grigoletto  
Brad Bauman  
Tyler Bohac  
Brenden Cabrera  
Jorge Colon  
Rachel Shorten  
Hillary Ulman

### ***String Bass***

Matt Stewart

### ***Piano***

Maria Mathine

### ***Harp***

Jacey Hartman